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**NATIONAL COLLEGE OF ART AND DESIGN**

**FACULTY OF FINE ART  
DEPARTMENT OF SCULPTURE**

**"AIKIDO AND CREATIVITY"**

**BY  
FIONA MC AULEY**

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BY

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## **INTRODUCTION**

During the course of this thesis I want to investigate the nature of creativity. Who does creativity apply to and what is the outcome of creativity?

I am going to look at how creativity is involved in the practice of a Japanese martial Art, Aikido. Through doing this I hope to establish that practising Aikido is a good way to discover one's own creativity.

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## CHAPTER 1

### A DISCUSSION ON CREATIVITY

'To create' means to bring into being, to produce a new form and a continual process of creation in this elementary sense takes place in nature. (Gilchrist, 1972, P.12).

Dr. Mac Kinnon who has been involved with the Institute of Personality Assessment and Research at Berkeley University describes creativity as a 'multi-faceted phenomenon', (Mac Kinnon, 1970, P.19), in an article from a discussion creativity. Creativity may be looked at in a number of ways from something that occurs naturally in nature, to the ability to bring something new into being, to the process by which creativity occurs or to being a product that is produced. With this in mind, for the purposes of this thesis, the discussion on creativity will take the form of

- (1) the process of creativity
- (2) the product of creativity.

Looking at the idea of creativity being the production of a new form, Margaret Gilchrist points out that every thought or action could be regarded as being creative, (Gilchrist, 1972, P.12) in her book 'The Psychology of Creativity'. Stein in his book, 'Stimulating Creativity', suggests that, something new can be the result of 'trial and error, serendipity, inventiveness, discovery', but that creativity occurs when 'the old universe of meaning is inadequate', (Stein, 1974, P.34) and there is a deliberate *decision* made to find something new (Stein, 1974, P.34). Mac Kinnon also suggests a need for the creative person to be creative derived from a sense or feeling 'that something is wrong, or lacking, or mysterious'. (Mac Kinnon, 1970, P.20). Initially he says, that the creative process starts when a person can identify a problem. (Mac Kinnon, 1970 P.20).

Carl Rogers, a practising psychotherapist suggests that the reason a person creates is because 'it is satisfying to him because this behaviour is felt to be self-actualising'. (Rogers, 1961, P.352). 'Self-actualisation can be defined as growth of the individual toward psychological maturity and realisation

CHAPTER

A BROAD VIEW OF THE ACTIVITY

The first part of the chapter discusses the general nature of the activity and its importance in the field of research. It then proceeds to a detailed examination of the various methods and techniques used in the study, including a description of the experimental design and the data collection process. The results of the study are presented in a clear and concise manner, with a focus on the key findings and their implications for the field. The chapter concludes with a summary of the main points and a discussion of the limitations of the study and suggestions for future research.

The second part of the chapter provides a more in-depth analysis of the data, including a discussion of the statistical methods used to analyze the results. It also includes a section on the interpretation of the findings, where the author discusses the potential reasons for the observed results and their broader significance. The chapter ends with a final summary and a list of references.

The third part of the chapter is a concluding section that summarizes the overall findings of the study and discusses the implications for the field. It also includes a list of references and a final summary of the main points.

of individual potential'. (Gilchrist 1972, P.43). In his book 'On Becoming a Person' he states that the motivation for self-actualisation is:

man's tendency to actualise himself, to become his potentialities. By this I mean the directional trend which is evident in all organic and human life - the urge to expand, extend, develop, mature - the tendency to express and activate all capacities of the organism, or the self. (Rogers, 1961, P..351).

Regarding this the individual is changed by the novel products of his/her creativity.

Lois Robbins an artist and teacher suggests that life is a creative process, supported by the need to express and develop one's own spirituality.

In her book 'Waking Up in the Age of Creativity' she suggests an initial reason behind someone being creative, there is a decision made to look for something 'a challenge is set', (Robbins, 1985, P.20).

This she sees as the start of the creative process.

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## PART 1: AN INVESTIGATION OF THE CREATIVE PROCESS

Creativity is seen to happen through a process, through a series of stages. When a person has found a reason to be creative and has decided to do so, they are at the start of the creative process.

The creative process was outlined by Wallas in 1926 as consisting of four stages, these were preparation, incubation, illumination and verification. (Wallas quoted by Stein, 1974, P.14). Today this outline is generally accepted but Lois Robbins and Dr. Mac Kinnon have elaborated on it. Robbins's outline consists of six stages, these are preparation, frustration, incubation, illumination, elaboration, and communication. (Robbins 1985, P.20). The process that Mac Kinnon has put forward consists of five stages which are preparation, frustration, withdrawal, elaboration and application. (Mac Kinnon, 1970, P.20). 123

All three outlines start with the preparation stage when a problem is identified, there is a deliberate decision made to find something. Robbins calls this the data gathering stage, when all possible solutions are spread out before one in a seemingly unconnected fashion. "(Robbins, 1985, P.20) Mac Kinnon puts a different emphasis on this stage. According to him the process starts when a decision has been made, but that the preparation stage <sup>where</sup> is the person acquires the "elements of experience and cognitive skills and techniques which make it possible for one to pose a problem to himself". (Mac Kinnon, 1970, P.20).

The second stage for both Robbins and Mac Kinnon is a stage of frustration coming from the person being confronted by so many solutions <sup>noise</sup> and of them being the right one. This is a period when there is a concentrated effort made to solve the problem and Mac Kinnon says that the problem may be solved quite easily but if not the person gets frustrated with being caught up in the confusion and chaos and the "ambiguity" (Robbins 1985, P.20) of his/her dilemma. The delay in finding the answer leads into the next stage.

PART I: AN INVESTIGATION OF THE MATHS TEACHERS

The first part of the investigation is a general introduction to the study. It discusses the importance of mathematics in the curriculum and the role of the teacher in the classroom.

The second part of the investigation is a detailed study of the mathematics curriculum. It examines the content, structure, and objectives of the curriculum and discusses the challenges faced by teachers in implementing it.

The third part of the investigation is a study of the mathematics teacher. It examines the role of the teacher in the classroom, the qualities of a good teacher, and the challenges faced by teachers in the profession.

The fourth part of the investigation is a study of the mathematics classroom. It examines the organization of the classroom, the methods of instruction, and the role of the student in the learning process.

This next stage is described by Mac Kinnon as a time of withdrawal from the problem, and by Robbins as a period when no conscious thought is used on the dilemma but work continues on unconscious levels. Wallas agrees that this is the incubation stage. Robbins has described this stage as the information from the initial stage being "allowed to float around the central issue in a free and unconstructed way" (Robbins, 1985, P.21). Visually this presents an understandable image, with the whole issue being looked at without the emotional attachment of needing to find the solution.

The illumination stage follows and here the "happy idea occurs". (Stein, 1974, P.14). This is where one is inspired accompanied for Mac Kinnon with a feeling of excitement. This is the turning point of the process. Up until now the individual has been seeking an answer without inspiration. When the answer finally appears, the creative person knows that it is the right answer and can now proceed to the last stages. Wallas's and Mac Kinnon's last stage is where the "validity of the idea is tested" (Stein, 1974, P.14) and the idea, the inspiration is worked upon and applied to produce it into a particular form. This is where the creative product is produced. Robbins also has an elaboration stage where the breakthrough is worked on and manifested into form. Robbins has included in the process a final stage of communication, which she sees as essential for its completion. Mac Kinnon does see communication as necessary but does not include it as a particular stage of the process.

From the above discussion on the creative process it may be activated by a variety of reasons ranging from the need to solve a problem to simply feeling that something is not as it should be or that something is mysterious. What seems to be of vital importance for Robbins, Mac Kinnon and Wallas is the basic need of a reason which sets the process in motion.





The creative person goes from the initial preparation stage into a period of frustration, to withdrawal. Frustration at not being able to continue, similar to approaching a barrier that blocks the way forward which cannot be overcome to withdrawal which is unanimously agreed upon, to a time when the right answer is presented - one is inspired. It is then agreed that the answer is worked on, tested and manifested into form. There is no restriction on the form the answer may take, whether tangible or intangible. The product, the result of the creative process becomes the product of communication which is seen necessary by Lois Robbins and Mac Kinnon.

It is noted that none of these descriptions are systematic in practice. All stages are said to overlap and it is very difficult to know at any one time the particular stage one is at when involved in the process. The process is not limited by time and has been discussed in the general sense which may differ from person to person.

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**PART TWO: AN INVESTIGATION OF THE "CREATIVE PRODUCT"**  
**PRODUCED FROM THE "CREATIVE PROCESS"**

"We change ourselves by our novelties" (Stein, 1974, p. 14)

In discussions regarding the nature of creativity, there is a strong emphasis put on the product of the creative process. The creative product is the only way one knows that creativity has taken place, and it is through the product that communication takes place.

As a structured way to look at the creative product I have chosen to focus on five criteria set out by Mac Kinnon which he believes the product should meet. The first three, he says are essential and the last two accompany only a few products. The five criteria are as follows:

- (1) The creative product should be novel
- (2) The product should be adaptive to reality
- (3) The product should be produced and communicated
- (4) The answer that the product yields should be true and beautiful
- (5) The product should create new conditions of human existence. (Mac Kinnon, 1970, P.22).

The first requirement of novelty poses the question "To whom should the product be novel, the creative individual, or to other people?" Mac Kinnon sees the product as a way of judging the degree of creativity present in it when "judged in relation to a give number of products". (Mac Kinnon, 1970, P.22). If a product is only novel to the person who created it, then there is a low degree of creativity present in it. Whereas those that are novel to an "entire civilisation" are the ones that are most creative. What is implied by this requirement on Mac Kinnon's part is that, if someone creates a novel product which is an outstanding novel experience on the part of the creative person, but is common to other people, then the product has a low degree of creativity.



In support of Mac Kinnon's theory of the "creative product" Margaret A. Boden in her book "The Creative Mind, Myths and Mechanisms" suggests that there are two "senses" of creativity when discussing the creative idea. The first of these is "psychological" and the second is "historical". In the first sense the creative idea need only be novel to the individual. In the second sense of the creative idea, (the historical), the individual must bring something forward that is "fundamentally novel to the whole of human history" (Boden, 1990, p. 110)

Boden's theory that there are two senses of creativity supports the argument put across by Carl Rogers, that self-actualisation is a creative process. Self-actualisation being concerned with the individuals "capacity for growth and change" (Rogers 1961) means that many of the products of this creativity will affect specifically and perhaps only the person concerned. On whether a product of creativity can be accepted historically, Carl Rogers notes that it should be "acceptable to a group of people at some point of time". (Rogers 1985, p. 333). The creativity involved in ones personal, spiritual journey as discussed by Lois Robbins is orientated towards the individual's aim for spiritual fulfilment. Robbins asserts that "our creations must bear the stamp of originality" (Robbins, 1980, P.20). If a person is truly in touch with their own spirituality this will be so.

In an attempt to answer the question "to whom should the product be novel ?", it is necessary to return to the creative process momentarily. The creative process is activated by a reason and if this reason is to bring something novel into being, Lois Robbins points out that it will destroy the impulse to be creative. In effect, if the outcome of the creative process is pre-determined, the nature of creativity is undermined. It has been suggested that the person embarking on the creative process does not know what the outcome will be. Hence, he or she has no way of knowing before the product is manifested what form it will take. He or she will have no way of knowing before hand how it will affect him or her, or other people.

The first part of the document discusses the importance of maintaining accurate records of all transactions. It emphasizes that proper record-keeping is essential for the success of any business and for the protection of the interests of all parties involved. The document also outlines the various methods and techniques used to collect and analyze data, highlighting the need for consistency and reliability in the information gathered.

The second part of the document focuses on the analysis of the collected data. It describes the various statistical methods and techniques used to interpret the results, including the use of regression analysis, correlation coefficients, and other advanced statistical tools. The document also discusses the importance of understanding the limitations of these methods and the need for careful interpretation of the results. Finally, the document concludes with a summary of the key findings and a discussion of the implications for future research and practice.

The third part of the document provides a detailed overview of the research methodology used in the study. It describes the various steps involved in the data collection process, from the selection of the sample to the final data analysis. The document also discusses the various challenges and limitations encountered during the study and the steps taken to address these issues. Finally, the document concludes with a discussion of the overall findings and the implications for the field of research.

The first person to realise that something novel has been created is the creator. Initially the product needs to be original and novel for the individual. How it affects other people comes after. For a product to be accepted as historically creative it is agreed by Mac Kinnon, Rogers and Boden that it needs to be accepted by a group of people.

For the second requirement Mac Kinnon says that the creative product needs to be "adaptive". He explains this: "The product needs to solve a problem, fit the needs of a given situation, to accomplish some recognisable goal". (Mac Kinnon, 1976, p<sup>22</sup>). The adaptability of the creative process can be ascribed to Lois Robbins's theory. She sees spiritual fulfilment as being the ultimate goal of one's creativity. Each product discovered creatively will be a step towards that goal. Similarly for Rogers each step taken towards self-discovery serves a purpose. Both are seen as achieving recognisable goals, striving towards a greater goal.

The third requirement of the product for Mac Kinnon is that it must be produced and communicated to others. Rogers agrees with this by saying that one's novel ideas should eventuate into a recognisable object. (Rogers, 1961, P.<sup>352</sup>). On communication, Rogers says that the finding of something novel will cause the individual to feel alone and that communication allows the individual to return to the group. (Rogers, 1961, P<sup>352</sup>).

Lois Robbins describes communication as "Deep speak to Deep", for in creation-centred-spirituality one does not work for oneself but for everyone. (Robbins <sup>p85, p.22</sup>). When one is creative in this sense, one's creativeness becomes another's through communication. The breakthrough experienced by the individual is seen to change that person's reality and change the world accordingly. Therefore, communication and productivity are an integral part of the product for Robbins.

With regard to the fourth and fifth parts of the Mac Kinnon's outline on the creative product he points out that they do not apply as a rule. The fourth criteria is that the product be "true and beautiful" (Mac Kinnon 1976, p<sup>22</sup>). It is interesting that Mac Kinnon says that this will only be present in a few products. Beauty, we

The first part of the paper is devoted to a survey of the work done in the area of the theory of the structure of the group of automorphisms of a free group. The second part is devoted to the study of the structure of the group of automorphisms of a free group of finite rank. The third part is devoted to the study of the structure of the group of automorphisms of a free group of infinite rank.

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might say, is in the eye of the beholder. For Lois Robbins the answer which becomes the product will be the "Most elegant answer possible". (Robbins 1985 p.22). As for truth, Robbins is of the opinion that the more familiar the individual is with their own creativeness, the more truth they will manifest. (Robbins, 1985 p.22)

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The fifth and final criteria for the creative product according to Mac Kinnon is that it:

Creates new conditions of human existence, transcending and transforming the generally accepted principles which defy tradition and change radically man's view of the world. (Mac Kinnon 1976 p.22).

As an example, he says that Darwin's theory of evolution may be looked at in this way. This fifth criteria takes us back to the first one "Novelty", and again poses the question, "novelty to whom?". The fifth criteria determines whether a product can be accepted as historical or not, which in turn determines its universality. For this reason the first criteria "novelty" encompasses the fifth as a product which transforms or transcends tradition through its novelty.

From this discussion it is apparent that the creative product needs to be novel. Firstly to the individual and if it is to be accepted as historically creative it must be novel to a group of people at the same time. "Adaptivity" is an integral part of the product for Mac Kinnon, Rogers and Robbins. All again acknowledge that there must be a product produced from the creative process. Communication is not separate from the product of creativity. Robbins, Mac Kinnon and Rogers agree that the product does not fulfil its creative purpose without communication.

The first part of the report deals with the general situation of the country and the position of the various groups. It is followed by a detailed description of the various groups and their activities. The report concludes with a summary of the findings and a list of recommendations.

The second part of the report deals with the specific details of the various groups and their activities. It is followed by a detailed description of the various groups and their activities. The report concludes with a summary of the findings and a list of recommendations.

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The fourth part of the report deals with the specific details of the various groups and their activities. It is followed by a detailed description of the various groups and their activities. The report concludes with a summary of the findings and a list of recommendations.

## CHAPTER 2

### AIKIDO

Aikido is a relatively modern Japanese martial art founded in Japan by Morihei Ueshiba (1883 - 1969). It received its official designation as a new martial art form in 1942. This was twenty years after Ueshiba first declared a new art under the name of Aiki-Jutsu, which was refined and developed into what is now known as Aikido. During Ueshiba's life he studied and researched many ancient Japanese martial arts, religions and philosophies. Among the martial arts were Kikoryu Jujutsu, Yogyuryu Jujutsu and Daito-Ryu Jujutsu. He studied Zen Buddhism with the Shingon School of Buddhism and became deeply involved in a new religious sect - the Omoto-Kyo School. All of Ueshiba's studies and research have influenced the development and formation of Aikido.

Originally the ancient martial arts of Japan were used for combat on the battle fields. In order for any of the martial arts to be passed on to the public they had to be modernised, to be acceptable as a form of self-defence. Ueshiba, having trained in such martial arts was interested in finding an art that would bring an end to fighting, he wanted to realise the way of "budo". Budo is an ancient Japanese word which translates as "the way of the warrior" (Ueshiba 1938, P.71). It is explained as meaning "a way of life dedicated to peace and enlightened action" (Ueshiba, 1938, P.71). It is upon this concept that Aikido is based.

Aikido may be practised fiercely or softly depending on the student, but as a form of self-defence, it ensures that the actions of the defendant do not injure or hurt the opponent. It requires that the practitioner, when faced with an attack will act in his/her best interests and in the best interests of the opponent. Usually, when one is faced with an aggressive attack it is instinctive to return that aggression and fight strength against strength to ensure one's own safety. In this situation the strongest will probably win.

CHAPTER

INDEX

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As a self-defence, Aikido is a means of blending with an attack through avoiding direct confrontation and using the momentum of the attack to manipulate the opponent and neutralise the situation.

Aikido is taught through a series of movements, exercises and techniques which may enable the student to respond to an attack in this way. In order for one to achieve sufficient ability in this form of self-defence, it is first required to have control over one's own actions and behaviour and then be able to control the threatening actions of an attacker. One is thought to be in control when he/she is centred both physically and mentally.

This idea of being centred is explained by two practitioners of Aikido, A. Westbrook and O. Ratti, in their book, "Aikido and the Dynamic Sphere", as the principle of centralisation. This idea "in becoming and ultimately in being centralised will involve your personality totally both within and without", (A. Westbrook and O. Ratti, 1970, P.70) in the forms of subjective and objective centralisation. Centralisation is maintained in the physical centre of one's body. This centre is known in Japan as the "hara" and may be thought of as one's physical centre of gravity. Subjective centralisation is a means to the "unification and co-ordination of all of your powers - mental, physical and functional" (Westbrook and Ratti, 1970, P.73). Mentally so that one can see the situation clearly and physically so that one's body works in a powerful and co-ordinated fashion to function as a result of the two working together from the same centre. This also has the benefit of applying all of one's energy and concentration on a particular aim. Objective centralisation is a means of being centred in what goes on around one. Aikido is the manifestation of a desired spontaneous response to a given situation and centralisation ensures it is a beneficial accurate response for everyone concerned.

The word Aikido translates as "method or way (do) for the co-ordination or harmony (ai) of mental energy or spirit (ki)" (Westbrook and Ratti, 1970, P. 17).

The first of these is the fact that the body is not a simple  
mechanical system, but a complex one, in which the  
various parts are interconnected and influence each other  
in a way that cannot be fully understood by looking at  
them in isolation. This is why the study of the body  
must be approached as a whole, and not as a collection  
of separate parts.

The second of these is the fact that the body is not a  
static system, but a dynamic one, in which the parts  
are constantly moving and changing. This is why the  
study of the body must be approached as a process, and  
not as a state. The body is always in a state of flux,  
and its various parts are constantly interacting with  
each other and with the environment. This is why the  
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the study of the body must be approached as a process,  
and not as a state.

It is clear that the study of the body is a complex  
task, and one that requires a deep understanding of  
the various parts and their interactions. This is why  
the study of the body must be approached as a process,  
and not as a state.

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In Ueshiba's quest to realise the way of Budo he formed Aikido. He developed and communicated what he saw as a spiritual path using the martial arts. The translation of the word Aikido means a person can find harmony within themselves, harmony with other people and harmony with their environment. This path could be realised "through constant training of the mind and body" (Saotme, 1989, P. 200) so that the individual becomes unified in his/her self., centred in both mind and body and will in turn find what Hisshomaru, (the son of the Founder) describes as the "ultimate goal of Aikido" (Saotme, 1989, P.200) "the unifying of one's life energy (ki) with that of the infinite universe" (Saotme, 1989, P.200).

The original concept behind Ki was developed in Chinese schools of thought as a basis for understanding the workings of the universe. The idea is centuries old, known in Japan as Ki, in China as Chi and in India as Prana. It is seen as an energy that is at the core of every person and connects all things. The spiritual aspect of Aikido may be looked at as a way of establishing harmony as the word translates, and also as the way of Budo, where one is intent upon the aims of establishing peace and enlightened action.

In the body, Ki is free flowing but is stored and concentrated in the Hara or centre. In Aikido it is developed and co-ordinated through specialised exercises, which initially allow people to become aware of their own Ki . Ki as an energy in the body is described by Westbrook and O. Ratti as a type of intrinsic energy "as differentiated from purely physical, muscular energy". (Westbrook, O. Ratti, 1970, P.21).

Ueshiba's understanding of this idea and it's integration in Aikido was based on a long tradition of Japanese thought and culture. In Western society these alien concepts may seem very intimidating.

An accompanying video tape has been compiled to show different techniques and exercises associated with Aikido.

The first part of the document discusses the importance of maintaining accurate records of all transactions. It emphasizes that proper record-keeping is essential for the success of any business and for the protection of the interests of all parties involved. The text also highlights the need for transparency and accountability in financial reporting.

In the second part, the author provides a detailed overview of the various financial statements that a company must prepare. This includes the balance sheet, the income statement, and the cash flow statement. Each statement is explained in terms of its purpose and the information it provides to stakeholders. The author also discusses the importance of reconciling these statements to ensure they are accurate and consistent.

The third section of the document focuses on the role of internal controls in preventing fraud and ensuring the integrity of financial data. It outlines the key components of an effective internal control system, such as segregation of duties, authorization procedures, and regular audits. The author stresses that strong internal controls are not only a defense against fraud but also a means of improving operational efficiency.

Finally, the document concludes by discussing the importance of staying up-to-date with changes in accounting standards and regulations. It notes that the accounting profession is constantly evolving, and businesses must adapt to these changes to remain compliant and competitive. The author encourages readers to seek professional advice when needed to ensure they are following the most current best practices.



In the dojo (place of practice) Aikido is practised through a series of exercises and techniques. The teacher will demonstrate an exercise and afterwards the students will work to try to do what they perceived the objective of the exercise to be. Hypothetical situations of attack are created as a way of demonstrating the workings of Aikido. The teacher will demonstrate with the help of a student. One person offers an attack and another receives it so that practice is a physical interaction of different people. There are numerous forms of attack and numerous ways of meeting those attacks. The exercises and techniques go to help the individual to be centred so that he/she can receive any form of attack in an advantageous way, resulting in neutralisation of the attack. In the dojo, an attack may be offered in the form of a punch or a grab, these may be met with circular dynamic movements devised to blend with the attack often ending in body throws, wrist locks or falls. Please refer to the video.

The teacher's role is that of a guide who can "only give you an outline, a hint here and there" (Saotme, 1989, P.7). He too is also seen as a student for in Aikido no one is ever finished learning. With this attitude persistence and curiosity are maintained for the continued development of the student.

Aikido rejects competition, within the dojo of student against student and outside with other clubs and other martial arts. The basic reasoning behind this is that firstly Aikido is not a sport, but a way of achieving something for yourself and secondly there is no attack in Aikido. Aikido comes into practice as a "self defence and restoration of that tenuous, living balance threatened by another man's temporary moral unbalance" (Westbrook, Ratti, 1970, P.362).



## CHAPTER 3

### CREATIVITY AND HOW IT RELATES TO AIKIDO

#### PART 1: THE CREATIVE PROCESS

The ideas of Rogers, Robbins and Mac Kinnon suggested that in order for the creative process to start, it needed to be activated by something. It is proposed that Aikido can be considered creative. What activates this creativity? By aligning the three theorists' ideas directly to Aikido, it is hoped an answer can be found.

Rogers sees 'self-actualisation' as a creative process where creativity is activated by the individual's need to realise his/her own potentialities to fulfil him/herself.

"Aikido teaches a simple secret: the development of better life is dependent on bettering yourself". (Saotme, 1989, P.198) The idea of being centred, which forms the basis of Aikido as a sufficient form of self-defence, involves all aspects of the human character both physically and mentally. What may inhibit one from being centred is one's misperception, one's lack of control of oneself both physically and mentally and not being able to use one's body in a powerful and co-ordinated way. Anyone wishing to achieve the goal of being centred will have to look at those aspects of his/her own character which may inhibit him/her from being centred. Being centred can apply to anything that one does, but in the context of Aikido it is a means to performing the techniques of Aikido efficiently so as to be able to defend oneself.

Mitsugi Saotme, a personal student of Ueshiba's, in his book "The Principles of Aikido", refers to the dojo as a "university of life" where you have an opportunity to study many situations and explore the possibilities of interactions with all kinds of people. (Saotme, 1989, P.197) Taking this idea into account with the idea of centring, self-development is an integral part of Aikido. Centring, which



helps one see a situation more clearly can help one to concentrate and apply oneself to given tasks and may be looked at as a form of self-actualisation where one is realising one's own potential.

Mac Kinnon proposes that the creative process may be activated from a sense or a feeling that something is wrong or lacking or mysterious. This could be applied to any aspect of Aikido. From a feeling that one's attitude towards the need to win or hurt someone else is wrong, to looking towards the spiritual side of Aikido where there will always be a mysterious element.

For Robbins, one's spiritual life is seen as a creative process and creativity can be a way of expressing one's spirituality. (Robbins, 1985, P.18) Ueshiba creatively experienced for himself Aikido as a spiritual path. He maintained he was enlightened having transformed the art of fighting into a way of finding harmony with other people and with the universe. This he saw as the ultimate spiritual goal of Aikido. "It is the task of the budoka to make what he learns new and make it an integral part of himself". (Saotme, 1989, P.208). If we look again to the word 'budo' and it's meaning, spirituality can simply be a way of life in which one promotes peace and from which one gains an understanding of how the world works through direct experience. Ueshiba experienced his own spirituality and according to Lois Robbins, spirituality means different things to different people. If it is left to one's own experience, then this is one's personal spirituality and not what another knows it as being.

By directly correlating what Robbins, Rogers and Mac Kinnon see as being the activators of the creative process to Aikido, we can see these as inherent in the art of practising Aikido. These are not the only aims an individual may have, as Brendan Dowling, a teacher of Aikido says that Aikido means different things to different people and each person will take what they want. What is important from this discussion is that it is established that a person may be activated into the creative process in Aikido.

There is no point in my discussing the different stages of the creative process in terms of any individual experience. To continue this discussion, the next thing to be looked at is the product of what may be one's creativity in Aikido.

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## **PART 2: THE PRODUCT OF CREATIVITY IN AIKIDO**

What has been established so far is that there is ample reason why a practitioner of Aikido may be creative in the process of practising this art, as corresponds with the ideas on creativity by Robbins, Rogers and Mac Kinnon.

If the student of Aikido is being creative they need to produce a product that is novel to them or to other people. Before discussing what this product may be, let us first look at Aikido as being the unique manifestation of Morihei Ueshiba's creativity.

Ueshiba's original aim was to realise the way of budo; as has been explained earlier - as a spiritual path defined as the "Way of the Warrior. This is a way of life dedicated to peace and enlightened action". (Ueshiba, 1938, P.71). It is an ancient Japanese term referring in this sense to the martial arts. All of what Ueshiba studied became what is known as Aikido, which is apparent to anyone familiar with Eastern culture and philosophy. He studied various martial arts, sword, jo, spear and jujutsa and Aikido techniques and movements are based on what he learned.

Aikido did not exist before Ueshiba and the way to realise the path of budo did not exist before Aikido or was not communicated in the form of Aikido and to the same extent. So what Ueshiba can be credited with is the novel creation of Aikido as an expression and communication of his life-long search.

In terms of Aikido measuring to the requirements of the creative product as outlined previously, it can be said that Ueshiba fulfilled the first requirement of the creative product as regards novelty. It was novel to him on a personal level. On a historical level he changed the use of the martial arts in Japan. "The way of fighting took a quantum leap to become a complete spiritual path". (Saotme, 1989, P.200). As for the creative product being adaptive to reality, (the second requirement of the creative product) Aikido is seen to fulfil many goals. It is a self-defence with new concepts - the inclusion of a

THE PRODUCTIVITY OF AGRICULTURE

The first part of the paper discusses the general concept of agricultural productivity and its measurement. It is pointed out that the concept is not unambiguous and that different methods of measurement have been used in the past. The author suggests that the most appropriate method is to use the ratio of the value of agricultural output to the number of agricultural workers employed.

The second part of the paper discusses the factors which influence agricultural productivity. It is pointed out that the most important factors are the amount of land available, the amount of capital invested, and the amount of labor employed. The author suggests that the most important factor is the amount of land available, since this is the most scarce resource in agriculture.

The third part of the paper discusses the measurement of agricultural productivity. It is pointed out that the most common method is to use the ratio of the value of agricultural output to the number of agricultural workers employed. The author suggests that this method is not very satisfactory, since it does not take account of the quality of the labor force or the amount of capital invested.

The fourth part of the paper discusses the estimation of agricultural productivity. It is pointed out that the most common method is to use the ratio of the value of agricultural output to the number of agricultural workers employed. The author suggests that this method is not very satisfactory, since it does not take account of the quality of the labor force or the amount of capital invested.

The fifth part of the paper discusses the interpretation of agricultural productivity. It is pointed out that the most common interpretation is that it is a measure of the efficiency of the agricultural sector. The author suggests that this interpretation is not very satisfactory, since it does not take account of the quality of the labor force or the amount of capital invested.

The sixth part of the paper discusses the policy implications of agricultural productivity. It is pointed out that the most important policy implication is that the government should invest in agricultural research and development. The author suggests that this is the most effective way to increase agricultural productivity.

The seventh part of the paper discusses the conclusion. It is pointed out that the most important conclusion is that agricultural productivity is a complex concept and that it is difficult to measure. The author suggests that the most appropriate method is to use the ratio of the value of agricultural output to the number of agricultural workers employed.



spiritual path. For Ueshiba, it fulfilled the goal of his aims and he did not stop developing Aikido throughout his life.

Aikido as a product of Ueshiba's creativity has been produced and has been communicated to other people, so meeting the third requirement of the creative product as seen necessary by Robbins, Rogers and Mac Kinnon. Ueshiba was a teacher in the 1920's of what were the initial stages of Aikido and continued teaching up until his death in 1969. His lifelong practice was a way of developing and refining Aikido and also a way of communicating it to other people. Aikido is now being taught all over the world.

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### PART 3

## WHAT IS THE PRODUCT OF THE INDIVIDUAL'S CREATIVITY IN AIKIDO.

When Kisshomaru (The Founder's son) was asked recently in an interview by Aiki News magazine if he intended standardising the techniques of Aikido, this was his reply:

"in the same way that your face and my face are different colours with different features, the way Aikido is manifested in each individual is unique. Any attempt to fit the techniques into boxes is ridiculous". (Aiki News, 1994, p. 4)

Aikido is seen to be the potential of everyone. Everyone has a centre of gravity and capable of using it in the way that is integral to Aikido. Everyone is seen as being capable of bringing the concept of Aikido as a self-defence into practice and of understanding it.

People who practice Aikido come from different cultures and professions so their understanding and perception of it will be different to each other. No two people are physically built the same, people have different temperaments and characteristics which make them unique.

"The movements of Aikido are not fixed but living." (Saotome, 1989, p. 2)

There are many different schools of Aikido which have branched off from Ueshiba's original school in Japan. Each school teaches a different style of Aikido. Mitsugi Saotome says that each person who practised with Ueshiba brought with them their own individual qualities and interpreted Aikido in different ways, resulting in the different schools. In his book "The Principles of Aikido", he says that "no style - no particular set of forms is in itself Aikido". (Saotome, 1989, P.2).

THE HISTORY OF THE UNITED STATES

The first part of the book is devoted to a general survey of the history of the United States from the discovery of the continent to the present time.

The second part of the book is devoted to a detailed study of the political and social conditions of the United States during the colonial period.

The third part of the book is devoted to a study of the American Revolution and the formation of the Constitution of the United States.

The fourth part of the book is devoted to a study of the history of the United States from the end of the American Revolution to the present time.

The fifth part of the book is devoted to a study of the history of the United States from the present time to the future.

The sixth part of the book is devoted to a study of the history of the United States from the future to the present time.

When a person places themselves in the situation of the Aikido dojo, they do so for a reason, be it to practice self-defence, understand and use their bodies in a particular way or simply a physical pursuit. Aikido professes a way to defend oneself without hurting or injuring the aggressor. If one is to be able to use it in this way, one has to look at oneself. Ueshiba lived and created Aikido in Japan, within the framework of Japanese culture and philosophy. For someone in for example Ireland, practising Aikido, he/she will do so practising it with a different set of beliefs and understanding, so the way that Aikido is manifested will inevitably be different from someone in Japan.

If one is to be centred both physically and mentally, one needs to look at oneself, else it will stay an idea or as someone else's experience. Aikido brings together many aspects of the human character. It's movements and techniques are produced from work that is done on many different levels, - being centred, spiritual aspects, confronting one's own aggression, to mention a few. Each individual performing a technique does so using the elements of his/her own body and mind. On a physical level, someone who is very strong and tall will do the movement different to someone who is less strong and shorter in height.

Lois Robbins has said that creativity bears the stamp of the individual. (Robbins, 1985, P.35). This corresponds with Aikido as the techniques are not fixed but living. Each movement bears the mark of the individual's physical and mental state which make him/her unique.

I propose that even though the movements and techniques which were initially created by Ueshiba, each time a student does one, he/she creates their own, according to their physical and mental characteristics which make him/her unique. Therefore, the Aikido techniques as practised by the student of Aikido can be the novel manifestation of each person's creativity.



## **HOW DOES THIS RELATE TO THE REQUIREMENTS OF THE CREATIVE PRODUCT ?**

Firstly, the creative product needs to be novel to the individual for it to be accepted as historically creative by a group of people.

We have established that the movements can be the novel product of the Aikido student's creativity. This product may however be only a variation of an already existing movement. The novel product resulting from the creative process adds something new to one's reality and as corresponding with the ideas Boden and Rogers this only needs to be novel to the individual. So the product being a variation of something that already exists is acceptable to them. Mac Kinnon who is concerned with the degree of creativity present in the product would see this product as having a low degree of creativity present in it. This product is acceptable as creative if it is novel to the individual alone.

The second requirement of the creative product is that it be adaptive to reality. Depending on the aims of the individual practising Aikido, each novel finding will have it's own purpose. Whether this is in the form of using Aikido as a self-defence or perhaps being able to use one's body in a certain way.

The third requirement of the creative product is that it be produced and communicated. In the practice of Aikido, the teacher will communicate his/her understanding of Aikido through using his/her own body. The movements of Aikido are produced by each person through their bodies and as they work together interacting in practice, there is an ongoing process of communication.

The fourth requirement of the creative product is that it be true and beautiful. No one ever stops developing and refining their Aikido. Each person endeavours if they are truly practising Aikido, to find their own truth. The movements are thought to be beautiful by many people.

HOW DOES THIS RELATE TO THE REQUIREMENTS OF THE STATE

PROPERTY

The first requirement is that the property must be owned by the individual. This is satisfied by the fact that the property is owned by the individual.

The second requirement is that the property must be used for the purpose of the business. This is satisfied by the fact that the property is used for the purpose of the business.

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## **CHAPTER 4**

### **WHY AIKIDO IS A GOOD PLACE TO DISCOVER ONE'S OWN CREATIVITY.**

Aikido is seen as the potential of everyone. When one comes to an Aikido dajo, one does not have to go through any admission tests. One does not have to qualify as a student in any way other than they want to practice this art. Therefore anyone who places themselves in the Aikido situation can avail of what it is they have gone there for.

Aikido as has been described, is a non-competitive martial art. This is a distinguishing factor between Aikido and other martial arts. Competition was never permitted by the Founder, of student against student nor with any other martial art or club. Also with the non-competitive nature of Aikido, some clubs do not have a grading policy. One such club is Whitefriar Street dojo in Dublin, where the teacher is Brendan Dowling.

As has been discussed, in order for a person to be creative, they must establish an aim or goal that identifies a problem set by themselves - a challenge. With this, the creative process is set in motion. We have looked at how various reasons to be creative are inherent in Aikido, but these reasons are not the only ones. Each person will establish their own. Brendan Dowling says that there:

“are many cups one can drink from in Aikido and with the non-grading policy of this club, people are not forced to drink from any particular one.” (Dowling, 1994, P.1)

With grading, people can see this as an aim, as a "measuring stick", a goal to be achieved. Without it people are forced to set their own standards and it allows them to set their own goals. The freedom to set one's own goals is what I mark as vital to creativity. When involved in the creative process, it is difficult to know at what stage one may be at before their goals have been achieved. Without the interruption of needing to meet other people's standards, one is allowed to discover what it is that they

THE HISTORY OF THE

CHAPTER

At this point in the history of the world, the human race has reached a stage of development which is unprecedented in its extent and scope. The progress of civilization has been rapid and steady, and the human mind has been able to grasp the principles of science and philosophy which have led to the discovery of the laws of nature and the development of the human race.

The human race has been able to grasp the principles of science and philosophy which have led to the discovery of the laws of nature and the development of the human race. The progress of civilization has been rapid and steady, and the human mind has been able to grasp the principles of science and philosophy which have led to the discovery of the laws of nature and the development of the human race.

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want to achieve and then develop themselves towards this goal. The creative process is not limited by time. In a non-grading atmosphere, one develops in the way one wants and also at one's own pace.

When one is being creative, they are seen to arrive at a novel finding that is developed into a product. (Though) Lois Robbins says that one never actually "arrives", there will always be something more to create. Ueshiba applied himself to achieve his goals, of what became Aikido, but he never maintained he had finished. As a teacher of Aikido, he was constantly refining and developing it. Towards the end of his life he still considered himself a beginner. With this attitude, all teachers are also students. Each person's interpretation and manifestation of Aikido is valid. This attitude of never actually being finished, propels people to continue to be more creative and achieve more and more. One is constantly developing and expanding.

Aikido is manifested through each person's body. Therefore the body is the instrument by which the product of their creativity is manifested. As one works with one's body to achieve certain aims in Aikido, one is forced to look at many different areas of one's character. Each person is faced with problems that, very often, no-one can help them with other than themselves. "The teacher cannot answer through your intellect, the questions of your body". (Saotme, 1989, P.4). This is very important as a way of discovering one's own creativity, literally trapped in one's own body. One is forced to find for oneself, to experience for oneself.



## CONCLUSION.

When an individual identifies a need to be creative, the creative process is set in motion. Aikido practice offers a variety of reasons why an individual may be creative in the situation of a non-grading and non-competitive club. In this situation each person is free to set their own goals as embodied in the art and each person sets their own standards. Each individual is allowed to work and develop in their own time which is crucial for the creative process as it is not limited by time. A novel product is produced from the creative process and it has been proved that the student of Aikido can manifest their own novel products through their bodies.

Creativity is an internal process. The process outlined in this thesis is a general outline, each person will have to discover their own. When one is faced with the dilemma of trying to achieve a concept through using one's body, one is forced to look inwards, forced to find and experience for oneself. This I mark as the most important factor of Aikido as a way of discovering one's own creativity. There are no restrictions on who may practice Aikido, so anyone who wants to can avail of this opportunity.

This thesis offers a number of guidelines on creativity. By directly correlating them to the practice of Aikido, it is proved that the student of this art can be creative in it's practice. Having pointed out the advantageous reasons why this is a good place to see one's creativity, it is also apparent that it is a very suitable way of both exercising and acknowledging one's own creative dynamics.

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MEMORANDUM

1. The purpose of this memorandum is to provide a summary of the findings of the study conducted by the Research Institute for the Study of Man.

2. The study was conducted over a period of six months, from January to June 1972, and involved a total of 100 subjects.

3. The results of the study indicate that there is a significant correlation between the variables studied.

4. The data collected during the study shows that the majority of subjects responded in a predictable manner.

5. It is concluded that the findings of this study have important implications for the field of human behavior.

6. Further research is recommended to explore the underlying mechanisms of the observed phenomena.

7. The study was supported by the National Science Foundation, Grant Number NS-12345.

8. The research was conducted by Dr. John Doe, Principal Investigator, and Dr. Jane Smith, Co-Investigator.

9. The findings of this study are consistent with previous research in the area.

10. The study was published in the Journal of Experimental Psychology, Volume 100, Number 1, 1973.